de Kooning

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The Whitney Review 1960–1961

THE WHITNEY REVIEW THE WHITNEY REVIEW THE WHITNEY REVIEW

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and repetitive. These machine-made cubes cry for art, for some trace of the human hand and spirit. Architects almost always hear this cry too late — after the fact, the fact of creation. (Even "creation" is not the right word; fabrication is more accurate.)

Some architects are aware of the cubist claustrophobia and of the monotony of machine-made modules. Typically, they express their concern with ever more glass and more elegantly detailed mullions. They say: "What can we do about it? We've got to function within an industrialized economy, don't we?" Don't *oui*. An economy as advanced and rich as ours can afford art. Art — humanity — need not be a luxury item, need not be closeted in museums and secreted in the homes of collectors. It can be public, part of our lives, every place where we live and work and play. But in order for this to happen the architect will have to take the trouble to *see* what's happening, to *see* the creative work of literally hundreds of painters and sculptors who are at least his peers. The architect has an obligation to be hip. A few have assumed this obligation. Percival Goodman has. Anthony Smith has. There must be others.

It is sad that an important architectural firm could come up with nothing better (or sooner) than the large Glarner painting which is placed on a checkerboard stainless steel wall in the lobby of the Time-Life Building. This painting might be appropriate somewhere else, not here. Here it fights with the wall and in no sense functions as a mural. It is sad that an equally important firm should have permitted the abandonment of the Noguchi sculptures and seatings on the ground floor of Lever House. It is sad that Seagram House, the most beautiful (and most expensive per cubic foot) of all the office buildings built in New York, must rise from a sterile plaza that is not only uninviting, but hostile, anti-human. There, visitors and passers-by are drenched by fountains that are meaningless architecturally (completely out of scale). The space given to these fountains, spouting their very pure water, might have been given to people and to the sculptural expressions of people. It is sad that the U. N. buildings contain virtually no distinguished murals or sculpture, that even the statue intended to symbolize peace is a typically militant equestian work with the warrior carrying an olive branch instead of a sword.

Architects are not responsible for all the sadness. It is sad that Robert Moses should have been able to suppress the Noguchi plan for the U. N. playground (intended as a gift to the city from the Rockefellers) and to permit instead another dull macadam hazard. (Poor Noguchi again. But he is not the real victim; the people of New York are.) And perhaps we should be thankful, anyway, that ex-Commissioner Moses didn't choose to install *his* kind of art — we would probably have had another equestrian statue.) It is sad, also, that Mr. Moses would not permit a major real estate firm to install contemporary sculpture along with its landscaping on Park Avenue malls.

It is sad that a major oil company should have objected to the installation of a Henry Moore sculpture in its office building lobby. It's doubly sad, because the company objected for the wrong reasons (customers would have laughed). There were right reasons: again, the architect added the piece as an afterthought, resulting in improper scale, lack of integration, etc.

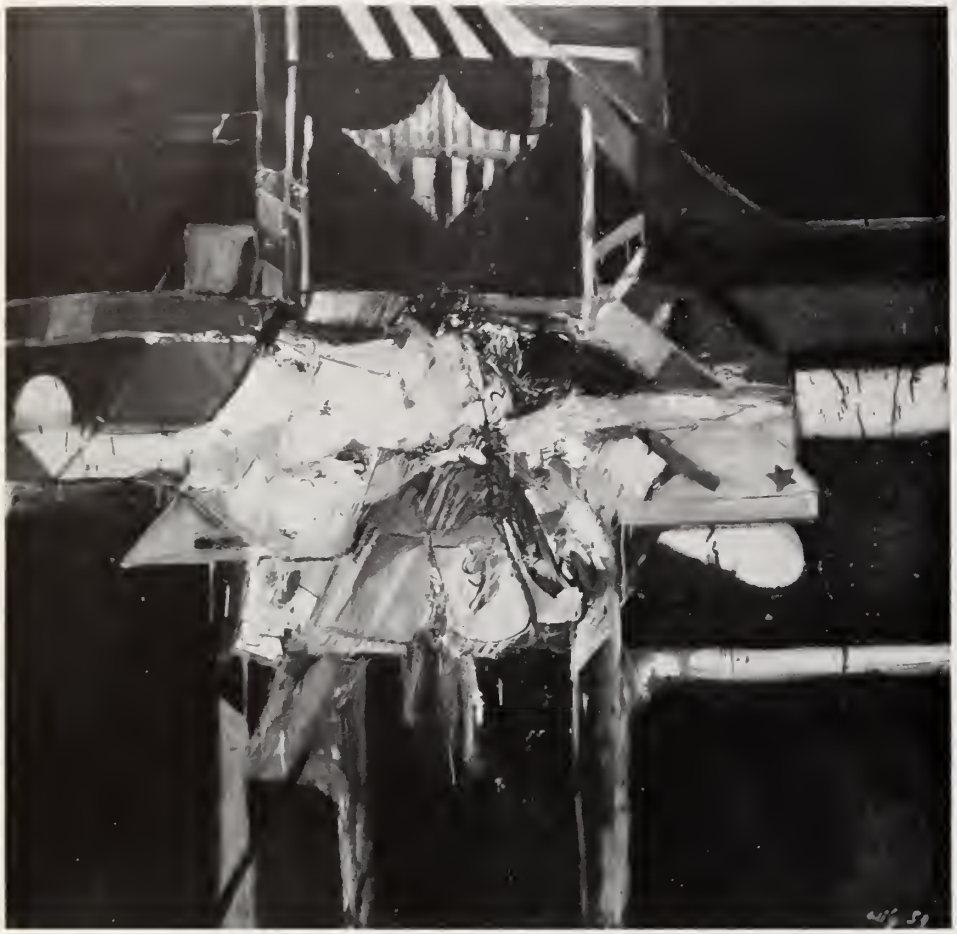
Etc., throughout this city, throughout the country. Malcolm Cowley once wrote: "The way is long. Insensitivity is vice. . . . " That goes for government officials, businessmen, and artists, too, as well as architects. It goes for all of us.

Some outstanding additions to the Museum's permanent collection during the 1960-61 season are illustrated on the cover and in the next sixteen pages. A complete list of the acquisitions made in this period will be found at the back of the magazine. The important contribution of the Friends' Acquisitions Committee is discussed in *Activities of the Friends.*

JAMES STROMBOTNE. The Group. 1960. 48 x 60. Juliana Force Purchase.

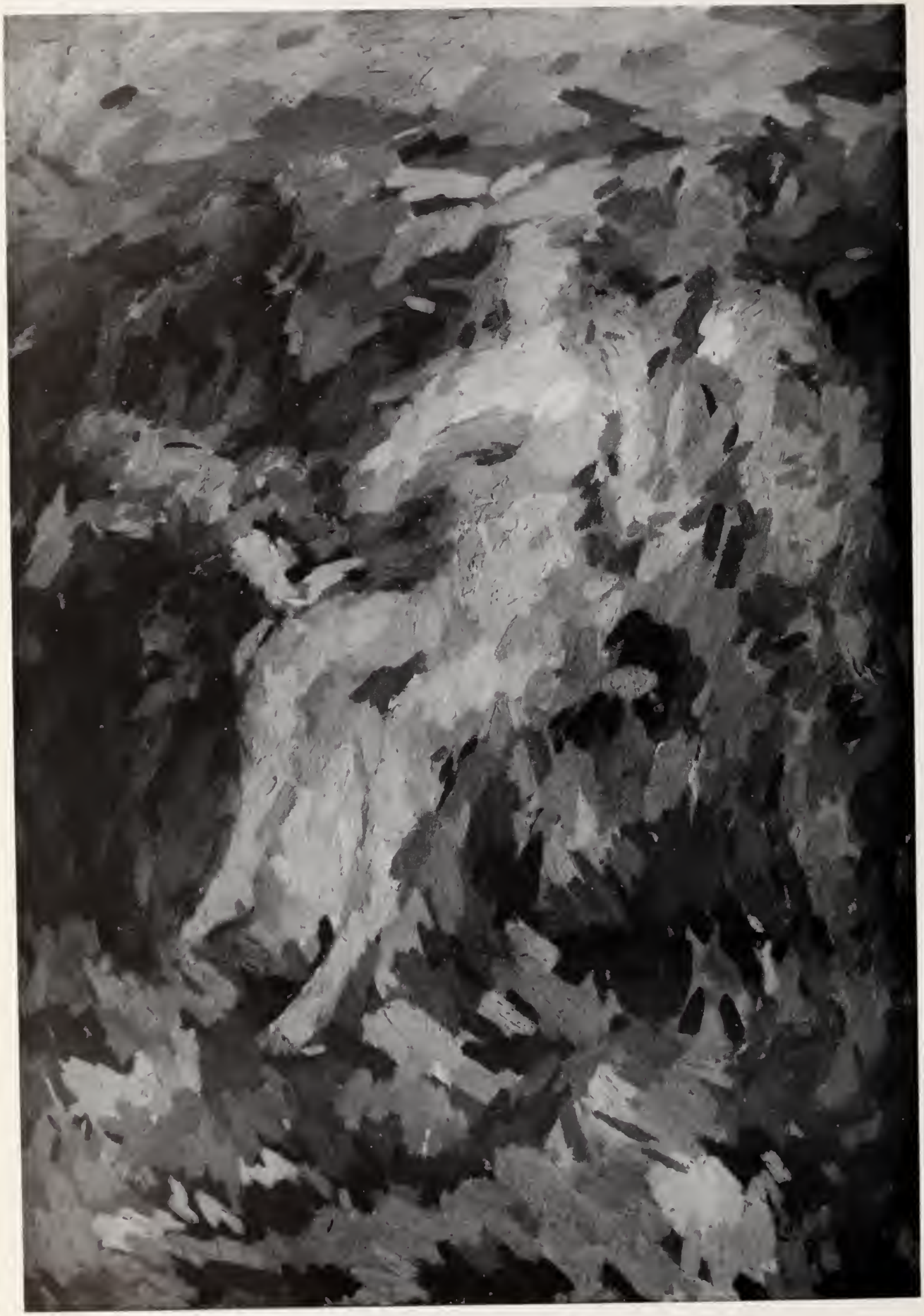
WILLIAM T. WILEY. Time Table. 1959. Oil. 66 x 67.
Juliana Force Purchase.

RALSTON CRAWFORD. Bikini — Test Able 1946. Oil. 12⅜ x 16.
Gift of Charles Simon.



JOSÉ GUERRERO. Black and Yellows. 1961. Oil. 84¼ x 70.
Gift of the Friends of the Whitney Museum of American Art.

EUGENIE BAIZERMAN. A Quiet Scene. c. 1917. Oil. 78 x 54.
Gift of Mr. and Mrs. Roy R. Neuberger (and purchase).



REGINALD MARSH. Negroes on Rockaway Beach. 1934. Egg tempera. 30 x 40.
Gift of Mr. and Mrs. Albert Hackett.

BEN-ZION. Handwriting on the Wall. 1948. Oil. 42 x 51.
Gift of Mr. and Mrs. Julius Carlebach.

EDWARD HOPPER. Second-Story Sunlight. 1960. Oil. 40 x 50.
Gift of the Friends of the Whitney Museum of American Art (and purchase).

ROBERT MOTHERWELL. N.R.F. Collage, Number 1. 1959. Oil and collage. 22⅜ x 28⅜.
Gift of the Friends of the Whitney Museum of American Art.

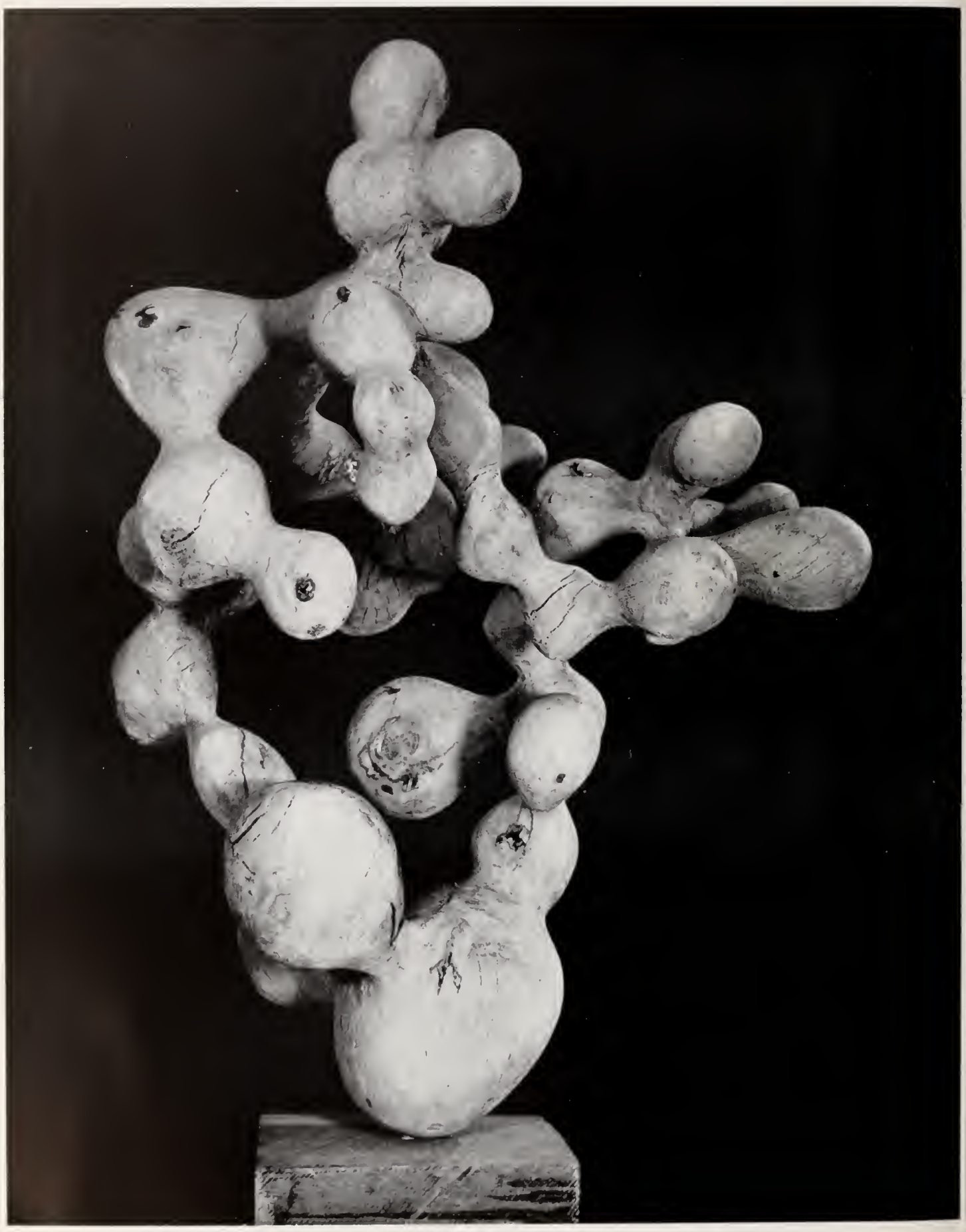
ESTEBAN VICENTE. Number 3. 1958. Oil. 48¼ x 60.
Gift of Dr. and Mrs. John Alfred Cook (and purchase).

WILLIAM BRICE. Pomegranates. 1959. Oil. 56½ x 57¼.
Gift of an anonymous foundation.

SALVATORE GRIPPI. Still Life. 1961. Oil. 60 x 50⅛.
Gift of the Simon Foundation in honor of Charles Daniel.

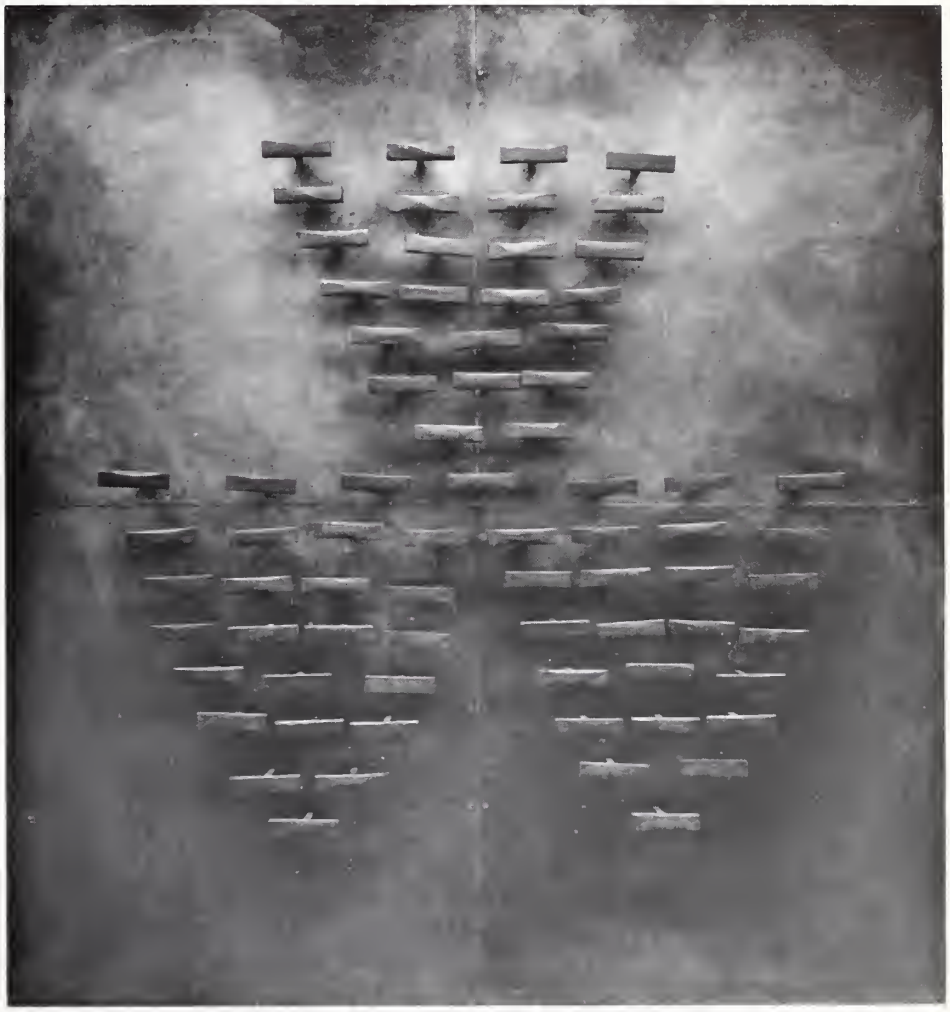
BEN KAMIHIRA. The Couch. 1960. Oil. 63 x 79¼.
Sumner Foundation Purchase Award.

MICHAEL LEKAKIS. Sympan. 1960. Oak. 38 high.
Gift of the Friends of the Whitney Museum of American Art (and purchase).



CHRYSSA. Three Arrows. 1960. Alcoa aluminum. 72 high.
Gift of the Friends of the Whitney Museum of American Art.

POLYGNOTOS VAGIS. Snake. 1912. Bronze. 29½ long.
Gift of George Harrison.



PETER BLUME. New England Barn. 1926. Oil. 24 x 36.
Gift of Leonard Spigelgass.

ROBERT RAUSCHENBERG. Summer Rental, Number 2. 1960. Oil. 70 x 54.
Gift of the Friends of the Whitney Museum of American Art.

STEPHEN GREENE. The Shadow. 1950. Oil. 54 x 34.
Gift of Dr. and Mrs. Emile Gordon Stoloff.

HARRY STERNBERG. Lunar Landscape. 1960. Oil. 38 x 60.
Living Arts Foundation Fund.

PHILIP GUSTON. Ink Drawing, 1952. 18 x 23¼.
Gift of the Friends of the Whitney Museum of American Art.

EDWIN DICKINSON. Window and the Oar. 1955. Oil. 12 x 18.

RICHARD LINDNER. The Child's Dream. 1952. Oil. 49¾ x 30.
Gift of Mr. and Mrs. Theodore V. Marsters.

An important part of the Whitney Museum's program has been the recognition of new talent among American artists. In 1957 the Museum launched a series of Young America shows; the second of these, YOUNG AMERICA 1960, was the opening event of the past season (September 14 — October 30) after which it traveled to four museums in other parts of the country. Thirty painters under thirty-six years of age were included, each represented by an average of four works. While quality was the first consideration in their selection, another factor was relative unfamiliarity to a national audience. It is gratifying that many of them have gone on to make wider reputations for themselves in the past year.

Since 1932 the Museum has held a series of annual and biennial exhibitions surveying the field of contemporary American art. It now alternates between a Painting Annual and a SCULPTURE ANNUAL (which includes drawings). Last year it was the sculptors' turn (December 7 — January 22). Eighty-four were represented with as many pieces, while 70 drawings were hung. All were selected by the Museum's staff. The extraordinary growth of sculpture in this country was apparent in the variety of styles and techniques, the large number of artists who were showing at the Whitney for the first time and the sense of vitality and experiment which many visitors noted.

Frequently the Museum shows important exhibitions organized by other institutions outside New York. THE PRECISIONIST VIEW (January 24 — February 28) was assembled by the Walker Art Center in Minneapolis with a catalogue by Martin L. Friedman, its present director. This movement, in which Sheeler, Demuth, O'Keeffe and Niles Spencer were leading figures, flourished in the 1920's but is still a part of our painting today. Stylistically, it was the first fusion of cubism with native realism and a celebration of those functional aspects of our civilization, from Shaker furniture to giant turbines,

View of Sculpture Annual, 1960.

which in Mr. Friedman's words "have so long symbolized America to the world."

The Precisionists was followed by another outside exhibition, a large retrospective devoted to the work of MAURICE PRENDERGAST (February 22 — April 2). Organized by the Museum of Fine Arts, Boston, it was an exceptionally comprehensive survey of the paintings, drawings and monotypes of this pioneer American modernist who died in 1924. An early recognition of Prendergast's importance as our one post-impressionist of stature and the first American to understand Cézanne's aims was the memorial exhibition of his work at the Whitney Museum in 1934. Since then his reputation has grown steadily.

The most unusual exhibition of the season was A SCULPTURE BY HERBERT FERBER TO CREATE AN ENVIRONMENT (March 10 — April 21). Ferber had long wanted to build sculpture which would completely surround the spectator, rather than exist as a separate object on a pedestal. The Museum made a gallery available to him for this purpose, and his work was specifically designed for the space. Springing from walls, floors and ceiling like giant stalactites, its abstract forms charged the room with a sculptural drama of extraordinary impact.

The next exhibition, THE THEATRE COLLECTS AMERICAN ART (April 10 — May 16) is discussed under *Activities of the Friends* hereafter. It was followed by AMERICAN PAINTING, 1865 — 1905, selected and the catalogue written by Lloyd Goodrich for the Art Gallery of Toronto, and shown at the Whitney

MARCIA MARCUS, Seated Self Portrait.
Whitney Museum of American Art,
Nevsa McMein Purchase Award.
In the Young America 1960 Exhibition.

BALCOMB GREENE. The Boulevard — Paris.
Bertha Schaefer Gallery.
In the Balcomb Greene Exhibition.

JOSÉ DE RIVERA. Construction Number 72, 1960.
Grace Borgenicht Gallery.
In the José de Rivera Exhibition.

MAURICE PRENDERGAST. Cinerarias and Fruit.
Whitney Museum of American Art.
In the Maurice Prendergast Exhibition.

(May 17 — June 18) after its tour of three Canadian museums. The saying that every generation despises the art of its fathers and values the art of its grandfathers may account for the singular neglect which this period has suffered. Aside from Homer, Eakins, Ryder and a very few others, these painters have been so thoroughly forgotten that their art can now be appraised with a fresh eye. Some unexpected judgments resulted. The Thomas Dewing, for instance, was compared by one critic with the abstract paintings of Mark Rothko.

The last two loan exhibitions of the season were separate retrospective showings of sculpture by JOSÉ DE RIVERA and paintings by BALCOMB GREENE (May 24 — July 23). Both were organized by the American Federation of Arts under a grant received from the Ford Foundation Program in Humanities and the Arts, but they were selected and the catalogues written by members of the Whitney's staff (De Rivera by John Gordon, Greene by John I. H. Baur). A remarkable consistency was apparent in De Rivera's sculpture; from his first piece — a cylindrical owl — to his most recent abstractions revolving in hypnotically fluid patterns, he has maintained his concern with an immaculate purity of form. Greene started painting in much the same tradition, as his early abstractions proved, but he has moved steadily toward a romantic style of shifting lights and darks out of which fragmented figures and landscapes have been emerging with more and more certainty. Today one could scarcely find two artists who represent more opposed tendencies in American art.

Between these loan exhibitions, selections from the PERMANENT COLLECTION were shown for five periods of varying length, and filled the entire Museum during the summer. A new policy of charging a ten per cent commission on sales made from its exhibitions was adopted by the Museum this year. The proceeds were added to the acquisitions fund and made possible the purchase of additional works by contemporary artists.

A Sculpture by Herbert Ferber to Create an Environment.

CHARLES SHEELER. Architectural Cadences.
Whitney Museum of American Art.
In the Precisionist View Exhibition.

WINSLOW HOMER. Snap the Whip.
The Butler Institute of American Art, Youngstown, Ohio.
In the American Painting 1865-1905 Exhibition.

The Friends of the Whitney Museum of American Art is a non-profit membership corporation devoted to furthering the welfare and progress of contemporary American art.* Since its founding a little less than five years ago, it has grown to an organization of nearly 200 members. It purchases works of art for the Museum's collection, organizes a major exhibition each year, helps the Museum with its publications and gives vital support to other aspects of the Museum's program through its various committees and the efforts of individual members. Its activities are not entirely work, as the account of the annual party may indicate.

During the 1960-61 season, the ACQUISITIONS COMMITTEE spent approximately twice as much as the Museum itself in buying works of art for the permanent collection — an indication of how important its work has become. Its purchases are listed as a group at the back of this issue and many are illustrated in the preceding pages. They included several outstanding paintings by prominent artists, such as the canvases by Willem de Kooning (cover) and Edward Hopper, but also a number of works by lesser-known artists, such as the relief by Chryssa, a work which changes its appearance astonishingly under different lighting conditions. All purchases were designed to fill definite needs of the Museum in rounding out its collection of 20th-century American Art. This committee is composed of five representatives of the Museum and five from the membership of the Friends. The latter were David M. Solinger, Chairman, Donald M. Blinken, David A. Prager, Alan H. Temple and Guy A. Weill.

The EXHIBITIONS COMMITTEE, working in collaboration with the Museum staff, organized a show designed to encourage the collecting of contemporary American art. The Theatre Collects American Art was a cross section of the taste of actors, playwrights, producers and others in the entertainment world. As Eloise Spaeth, the committee's Chairman, wrote in her foreword to the catalogue, "The affinity between artist and actor is a natural one. . . . Surely some of Elsa Lanchester's improvisations are straight out of Hogarth. In doing films [Charles] Laughton frequently sends his cameramen to museums to study Japanese prints." In addition to Mrs. Spaeth, the members of the committee were Arthur G. Altschul, Alvin M. Greenstein, Ben Heller, Jack Lawrence, Howard W. Lipman, Mrs. Albert A. List, Mrs. Edward J. Ross, Mrs. N. E. Waldman and Guy A. Weill.

The private opening of the above exhibition was the occasion for the Friends' ANNUAL PARTY. It was an evening gala, with an orchestra and dancing on the first floor and champagne generously donated by the Growers of Fine Wines of California. It was held on a Sunday evening (April 9) so that the many lenders from the theatre could attend.

The MEMBERSHIP COMMITTEE, Mrs. Edward Durell Stone, Chairman, brought in nearly thirty new members. In this she was helped by many individual Friends as well as by her committee, which consisted of Jerome Brody,

*A booklet on the Friends is available from the Museum on request.

Selvin Domeson, Frederick Gash, Joyce C. Hall, William A. Marsteller, lee Nordness, Richard Salomon and Stanley Seeger, Jr.

It was Mrs. Stone also who initiated the BENEFIT — AN AMERICAN WAY — which added over four thousand dollars to the Friends' acquisitions funds for the purchase of works by living American artists. Organized by a special committee, of which she was Chairman, it was held (April 25) in the new architectural offices of Edward Durell Stone at 7 East 67th Street. There was a tour of the building, where studies for some of Mr. Stone's recent work were on view, an exhibition of paintings purchased by the Friends for the Museum, and a fashion show of Bonnie Cashin's clothes modeled by well-known personalities. Champagne was served, donated by the Four Seasons Restaurant through the generosity of Jerome Brody, President of Restaurant Associates.

While the annual party and the benefit were the main social events of the season, all of the Museum's private PREVIEWS of its exhibitions were well attended by the Friends — partly, perhaps, because these events provide a

Miss Cornelia Otis Skinner, Miss Martha Scott, Miss Margaret Phillips, Miss Dina Merrill (Mrs. Stanley Rumbough, Jr.), Mrs. Richard Rodgers at the private view of the Theatre Collects American Art exhibition.

congenial meeting ground for artists and collectors. A number of members also turned up at the Museum's VIEWINGS. There were five of these during the season, to which young and lesser-known artists submitted their work for the staff to see. Admission of the Friends to the viewings has widened the audience for these artists and has resulted in some sales to members.

The PUBLICATIONS COMMITTEE undertook its most ambitious program during the past season by launching the present review. In addition, it subsidized the catalogue of the Theatre Collects American Art exhibition, paid for eleven color plates of Friends' purchases and partially subsidized the catalogue of the Museum's Annual Exhibition of Sculpture and Drawings, 1960. The latter had been, in the past, a modest publication, which did little justice to the scope and importance of the show. The Friends' contribution gave it the services of a professional designer, a larger format, more pages and many more illustrations. The committee was B. H. Friedman, Chairman, Lee A. Ault, Armand G. Erpf, Lawrence A. Fleischman, Ben Heller, Mrs. Jean Lipman and Herbert M. Rothschild.

A newly established HOSPITALITY COMMITTEE did much to make the previews and other social events of the season run smoothly, introducing new members and welcoming artists from outside New York. It was composed of Mrs. Willard W. Cummings, Chairman, Mrs. Lawrence H. Bloedel, Mrs.

Lloyd Goodrich, Mrs. Albert D. Lasker, Edward Durell Stone at the Benefit. An American Way.

Selig S. Burrows, Mrs. John Alfred Cook, Mrs. Roy R. Neuberger, Mrs. David A. Prager, Mrs. James H. Scheuer, Mrs. Howard Sloan, Mrs. David M. Solinger, Mrs. Otto L. Spaeth, Mrs. Edward Durell Stone and Mrs. Guy A. Weill.

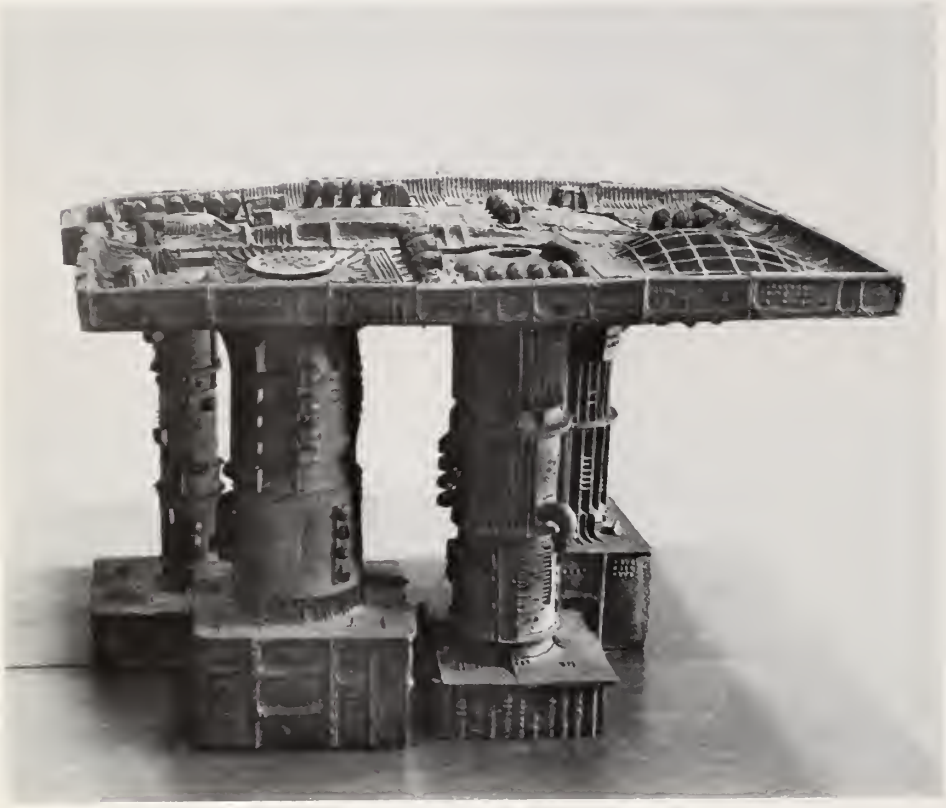
At the Annual Meeting (May 17) and at a subsequent Board Meeting (June 8), the following DIRECTORS were elected for the year 1961-62:

Arthur G. Altschul, Lee A. Ault, John I. H. Baur, William Benton, Donald M. Blinken, Lawrence H. Bloedel, Gardner Cowles, Allan D. Emil, Armand G. Erpf, Lawrence A. Fleischman, B. H. Friedman, Lloyd Goodrich, Ben Heller, Joseph H. Hirshhorn, Flora Miller Irving, Alice M. Kaplan, Howard W. Lipman, Vera G. List, Flora Whitney Miller, Hermon More, Roy R. Neuberger, Duncan Phillips, David A. Prager, Nelson A. Rockefeller, Herbert M. Rothschild, David M. Solinger, Eloise Spaeth, Edward Durell Stone, Alan H. Temple, Hudson D. Walker, John Hay Whitney.

The NOMINATING COMMITTEE for the election of directors was B. H. Friedman, Chairman, Mrs. Flora Miller Irving, Alfred Jaretzki, Jr., Howard W. Lipman and Miss Katharine Ordway.

The Board also re-elected the following OFFICERS: Roy R. Neuberger, President; Armand G. Erpf, Eloise Spaeth and Hudson D. Walker, Vice-Presidents; Allan D. Emil, Secretary; Alan H. Temple, Treasurer; David A. Prager, Assistant Secretary; Arthur G. Altschul, Assistant Treasurer.

Mrs. David M. Solinger with Mrs. Otto L. Spaeth, chairman of the Exhibitions Committee.



JULIUS SCHMIDT. Untitled. 1961. Cast iron. 28½ long.

Acquired by Mr. and Mrs. Howard W. Lipman: "This sculpture interests me because, though it seems to suggest ancient temple architecture . . . its conception is that of a machine structure of the 20th century."

JACK TWORKOV. West Barrier. 1960. Oil. 94 x 81.

Acquired by Mr. and Mrs. Donald M. Blinken: "*West Barrier* summed up for us constant qualities in Tworkov's work, which previously had led us to acquire two large canvases: a seriousness and majesty of statement cloaked in an unexcelled unity of color and form; an intimation of the mystery and passion of life always controlled by the reason and skill of the painter."

CHILDE HASSAM. The Room of Flowers. 1893. Oil. 31 x 31

Acquired by Mr. and Mrs. Arthur G. Altschul: " . . . a symphony in color, dominated by the vase of daffodils and painted by the leading American impressionist. The fact that the lady lying on the sofa was so modestly injected into the scene led a contemporary Parisian journalist to suggest that the work should have been entitled *Cherchez la Femme*."

LEONARD BASKIN. Torment. Woodcut. 36 x 28.

Acquired by Mr. and Mrs. Alan H. Temple: "While Baskin is a superb technician, the importance of his work, in our opinion, arises from his concern with human values. . . . He appeals to the mind and heart as well as the eye."

Gifts of the Friends of the Whitney Museum of American Art

CHRYSSA. b. 1933.
Three Arrows. (1960.) Alcoa aluminum. 72 high. 61.3.

DE KOONING, WILLEM. b. 1904.
Door to the River. (1960.) Oil on canvas. 80 x 70. (Gift and purchase.) 60.63.

DESHAIES, ARTHUR. b. 1920.
Cycle of Love: Then What? (1959.) Conté crayon and dry pigment. 27¾ x 33⅞ (overall). 60.64.

GRAHAM, JOHN D. b. 1887.
Mona Anna Uxor de Adolfo Ravenato. 1947. Ink, pencil and chalk. 22 ¼ x 17⅝. 60.65.

GUERRERO, JOSÉ. b. 1914.
Black and Yellows. (1961.) Oil on canvas. 84¼ x 70. 61.22.

GUSTON, PHILIP. b. 1912.
Ink Drawing, 1952. 18 x 23¼. 61.23.

HOPPER, EDWARD. b. 1882.
Second-Story Sunlight. (1960.) Oil on canvas. 40 x 50. (Gift and purchase.) 60.54.

LEKAKIS, MICHAEL. b. 1907.
Sympan. 1960. Oak. 38 high. (Gift and purchase.) 61.33.

MOTHERWELL, ROBERT. b. 1915.
N.R.F. Collage, Number 1. 1959. Oil and collage on paper. 22⅜ x 28⅜. 61.24.
N.R.F. Collage, Number 2. 1960. Oil and collage on paper. 28⅛ x 21½. 61.34.

RAUSCHENBERG, ROBERT. b. 1925.
Summer Rental, Number 2. 1960. Oil on canvas. 70 x 54. 61.6.

NOTE: *Dimensions of paintings are in inches, height preceding width. The dimensions of watercolors and drawings are sight (measured within the frame or mat opening), unless otherwise noted. The largest dimension of sculpture is given, in inches. For reliefs, height and width are given, in that order. Unless otherwise stated, the support for watercolors and drawings is paper.*

SPENCER, NILES. 1893-1952.
Ventilators. (1948.) Oil on canvas. 30 x 24. (Gift and purchase.) 61.25.

VICENTE, ESTEBAN. b. 1906.
D-1957. (1957.) Collage of paper mounted on corrugated paper. 22⅞ x 20. 61.7.

Acquisitions by the Museum

ALTMAN, HAROLD. b. 1924.
Study. 1959. Ink. 25 x 37. Sumner Foundation Purchase Award. 60.53.

AULT, GEORGE C. 1891-1948.
Beatrice. 1923. Oil on canvas. 18 x 14. Anonymous gift. 60.66.

BAIZERMAN, EUGENIE. 1899-1949.
A Quiet Scene. (c. 1947.) Oil on canvas. 78 x 54. Gift of Mr. and Mrs. Roy R. Neuberger (and purchase). 61.29.

BEN-ZION. b. 1897.
Handwriting on the Wall. (1948.) Oil on canvas. 42 x 51. Gift of Mr. and Mrs. Julius Carlebach. 61.1.

BIRMELIN, ROBERT. b. 1933.
Table. 1960. Conté crayon and pastel. 27½ x 23½. Purchase. 61.8.

BLUME, PETER. b. 1906.
New England Barn. (1926.) Oil on canvas. 24 x 36. Gift of Leonard Spigelgass. 61.14.

BOARDMAN, SEYMOUR. b. 1921.
Drawing, II. 1961. Pencil. 22 x 30. Gift of the Simon Foundation in honor of Charles Daniel.

BRICE, WILLIAM. b. 1921.
Pomegranates. 1959. Oil on canvas. 56½ x 57¼. Gift of an anonymous foundation. 61.26.

BRODERSON, MORRIS. b. 1928.
Crucifixion, II. 1960. Ink, charcoal, chalk and textile paint. 36 x 28. Purchase. 60.45.

CALDER, ALEXANDER. b. 1898.
Composition, 1953. Watercolor. 28⅜ x 41⅝. Gift of Mrs. Milton Weill. 61.15.

CICERO, CARMEN. b. 1926.
Over Squankum Hill. 1960. Ink. 20½ x 24⅞. Purchase. 60.55.

CRAWFORD, RALSTON. b. 1906.
Bikini — Test Able 1946. Oil on canvas. 12⅜ x 16. Gift of Charles Simon. 61.38.

DI MEO, DOMINICK. b. 1927.
Doll that Wouldn't Behave. 1959. Frottage on paper with graphite. 27 x 21. Purchase. 61.9.

DICKINSON, EDWIN. b. 1891.
Window and the Oar. 1955. Oil on composition board. 12 x 18. Purchase. 61.4.

ERNST, JIMMY. b. 1920.
Face. 1960. Ink. 22 x 29¾ (over-all). Purchase. 60.56.

FIORE, JOSEPH. b. 1925.
Poland Spring. 1960. Oil on canvas. 79½ x 63¾. Purchase. 60.60.

GORDIN, SIDNEY. b. 1918.
19 — 59. 1959. Welded steel. 34¾ long. Purchase (and exchange). 60.62.

GREENE, STEPHEN. b. 1918.
The Shadow. (1950). Oil on canvas. 54 x 34. Gift of Dr. and Mrs. Emile Gordon Stoloff. 61.16.

GRIPPI, SALVATORE. b. 1921.
Still Life. 1961. Oil on canvas. 60 x 50⅛. Gift of the Simon Foundation in honor of Charles Daniel. 61.21.

GROSZ, GEORGE. b. 1893.
Skyline of New York. 1934. Watercolor. 17⅞ x 12. Bequest of Miss Loula D. Lasker.

HARDY, TOM. b. 1921.
Porcupine. (1955). Steel wire, nickel-silver and brass. 37¾ long. Gift of the Howard W. Lipman Foundation, Inc. 60.57.

HAUCK, FRED. 1905-1960.
The Gyres. (1960.) Oil on canvas. 48¼ x 40. Anonymous gift. 60.50.

HIRSCHFELD, ALBERT. b. 1903.
The Movies. 1954. Ink. 18 x 28. Gift of Mr. and Mrs. Samuel B. Brouner (and purchase). 61.31.

JACOBS, HAROLD. b. 1932.
Five Faces. (1960.) Ink on cardboard. 30 x 40. Gift of Mr. and Mrs. Alvin M. Greenstein. 61.32.

JOHNSON, BUFFIE. b. 1912.
Black Spring. 1958. Oil on canvas. 62 x 45. Anonymous gift. 60.51.

KAMIHIRA, BEN. b. 1925.
The Couch. (1960.) Oil on canvas. 63 x 79¼. Sumner Foundation Purchase Award. 60.49.

KATZ, ALEX. b. 1927.
Richard Bellamy. 1960. Oil on canvas. 40 x 36. Gift of Seymour Levine. 61.36.

KEARNS, JAMES. b. 1924.
Ben Shahn. (1957-58.) Bronze. 10 high. Gift of the Howard W. Lipman Foundation. Inc. 60.58.

KRASNER, LEE.
The Guardian. (1960.) Oil on canvas. 53 x 58. Gift of Uris Brothers Foundation. Inc. 60.61.

LINDNER, RICHARD. b. 1901.
The Child's Dream. 1952. Oil on canvas. 49¾ x 30. Gift of Mr. and Mrs. Theodore V. Marsters. 61.10.

LUKS, GEORGE. 1867-1933.
Salmon Fishing, Medway River, Nova Scotia. 1919. Oil on canvas. 25 x 30. Gift of Mr. and Mrs. Herbert R. Steinmann. 61.11.

MARCUS, MARCIA. b. 1928.
Seated Self-Portrait. 1960. Oil on canvas. 54 x 50. Neysa McMein Purchase Award. 60.46.

MARSH, REGINALD. 1898-1954.
Negroes on Rockaway Beach. 1934. Egg tempera on composition board. 30 x 40. Gift of Mr. and Mrs. Albert Hackett. 61.2.

MAURER, A. H. 1868-1932.
Still Life. Oil on composition board. 18 x 21½. Gift of Charles Simon. 61.17.

MURCH, WALTER. b. 1907.
Still Life, Fruit. Oil on canvas. 18¼ x 23. Gift of Francis Brennan. 61.12.

NATKIN, ROBERT. b. 1930.
Spanish Night. 1959. Oil on canvas. 87½ x 85¾. Anonymous gift. 61.30.

NEVELSON, MIKE.
Arrivaul. 1961. Wood. 49¼ long. Gift of Mr. and Mrs. Kurt Berger. 61.37.

RESNICK, MILTON. b. 1917.
Low Gate. 1957. Oil on canvas. 76 x 68½. Gift of Mr. and Mrs. Guy A. Weill. 60.67.

SAVAGE, W. LEE. b. 1928.
Westonbirt. 1958. Oil on canvas. 69¾ x 50. Gift of Mrs. Milton Weill. 61.13.

SCHNITZLER, MAX. b. 1903.
1942. Oil on canvas. 60 x 78. Gift of Mr. and Mrs. Harry Singer and Family. 60.52.

SLOAN, JOHN. 1871-1951.
Kitchen and Bath. (1912.) Oil on composition board. 24 x 20. Gift of Mr. and Mrs. Albert Hackett. 60.44.

SMITH, HASSEL. b. 1915.
Number 10. 1960. Oil on canvas. 68 x 48. Gift of Mrs. G. Macculloch Miller. 61.39.

STERNBERG, HARRY. b. 1904.
Lunar Landscape. (1960.) Oil on canvas. 38 x 60. Living Arts Foundation Fund. 61.35.

STROMBOTNE, JAMES. b. 1934.
The Group. 1960. Oil on canvas. 48 x 60. Juliana Force Purchase. 60.47.

TWORKOV, JACK. b. 1900.
Untitled Drawing. 1958. Charcoal. 18 x 24. Gift of the 1960-61 Friends' Acquisitions Committee. 61.19.

VAGIS, POLYGNOTOS. b. 1894.
Snake. 1942. Bronze. 29½ long. Gift of George Harrison. 60.59.

VICENTE, ESTEBAN. b. 1906.
Number 3. 1958. Oil on canvas. 48¼ x 60. Gift of Dr. and Mrs. John Alfred Cook (and purchase). 61.18.

WESTON, HAROLD. b. 1894.
Tensions. (1960). Oil on canvas. 36 x 48. Gift of the National Council on the Arts and Government, and Friends. 61.27.

WILEY, WILLIAM T. b. 1937.
Time Table. 1959. Oil on canvas. 66 x 67. Juliana Force Purchase. 60.48.

B. H. FRIEDMAN *is a vice-president of Uris Buildings Corporation, which has commissioned several important sculptures and murals. He has written frequently on art and architecture; edited* School of New York: Some Younger Artists; *and has recently completed a novel set in the art world, to be published in 1962. The opinions expressed in his article do not necessarily reflect those of the firm for which he works nor the Whitney Museum.*

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